# Worcester Art Museum

*Catalogue of*
*An Exhibition of Monotypes in Colour*
*By Henry A. Wight*

*April twenty-second to May thirteenth*
*Nineteen hundred and*
*twenty-three*

*WORCESTER ART MUSEUM*

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# *CATALOGUE OF AN EXHIBITION OF MONOTYPES IN COLOUR*

*BY*

*HENRY A. WIGHT*

*APRIL TWENTY-SECOND TO MAY THIRTEENTH—NINETEEN HUNDRED TWENTY-THREE*

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# *FOREWORD*

*When Mr. Wight's monotypes were introduced to New York last year, I wrote for the catalogue the following introduction under the title "Imagination and Technique." Mr. Wight's work has since considerably improved both in spirit and construction. His art is born of his imagination and has little relation to any time, school or circumstance of reality:*

## *IMAGINATION AND TECHNIQUE*

*It is difficult in these days of mechanical achievement to say what posterity's verdict will be on that art which is inspired by, and has as its chief basis, an imaginative sense. It is no easier to forecast the judgment on the art endowed with brilliant technical qualities, but unimaginative and poor in conception of subject.*

*There have been two notable painters in America who have attained their artistic position through the trend and power of their imagination, and in spite of a very limited technique. One is Albert P. Ryder, whose mystic and literary mind gave a distinctive character to all he painted, partly obscuring his shortcomings. The other is Ralph Blakelock, whose work, when he rose superior to his technical limitations by the power of an original and intensely emotional spirit, conveys a moody exuberance and dignity. More often, however, Blakelock produced viscid sentimentalities as a mechanical result of his manner of painting. It is not difficult, nor is great genius necessary, to obtain by indirect means a certain quality of harmony and richness of colour that many are pleased to call poetical, but which in reality is brought about by an antiquated and involved process of painting, scraping, repainting and glazing—a relic of the Venetian sixteenth century—but favored by many subsequent artists of little technical training and limited skill.*

*When anyone is impelled to draw or paint without previous training or sign of any exceptional interest in art, after following a business career for many years, one is inclined to surmise that real genius is asserting itself, and exaggerate in prophesying a future for the artist and endowing him with qualities which he does not possess. It is not my intention to do this. I am interested in this collection of paintings and monotypes because it represents the work of a man who, after considerable success in a purely business field, began to paint without warning or training, and whose imagination so far has enabled him to rise superior to his handicaps.*

*At present Henry Wight is remarkably interesting in his emotional sense and refinement of expression. No art could be more the outcome of natural impulse. This impulse is œsthetic. Although his imagination has a mystical side, it is supplementary, having nothing to do with the cause of his painting; this possesses, in common with all true art, an emotional foundation. Even the great visionary painter William Blake was first and finally an artist. In Mr. Wight's monotypes he conveys ideas mysterious and charming by a process which appears adequate. He shows within small areas colour-harmony, appreciation of spaces and rhythmically arranged forms. His refinement of execution does not preclude a sense of largeness in these naked, childlike figures which are well defined but continuing into space. In others of the small circular monotypes, longer and slimmer draped figures move with arms gracefully outstretched, sensitively indicated and with action. They glide through vaporous greens, browns and reds sensitive in tone and subtle gradation. But in spite of the fusion of colour and the vagueness of outline of these atmospheric masses, there is volume and definition of form in clouds*

*as well as figures. At times strange blurred faces and graceful forms are reminiscent of Monticelli.*

*In this exhibition one traces the artist's development from landscape of delicate detail to works of more suggestive and emotional character. His imagination manifests itself first in landscape and small figures conceived in a spirit of romanticism. Later, in his monotypes, we find him more emotional, more abstract and more original.*

*Raymond Henniker-Heaton.*

# CATALOGUE of MONOTYPES

1 *Resurrection of the Soul*
2 *The Robe of Inspiration*
3 *Maternity*
4 *Broken Chains*
5 *The Vision*
6 *Dawn*
7 *The Great Shadow*
8 *Spirit of the Pool*
9 *Light*
10 *The Soul of Night*
11 *The Awakening*
12 *Way of Mankind*
13 *The Human Struggle*
14 *Hope*
15 *Purgatory*
16 *Struggle of Light and Darkness*
17 *The Rock of Destiny*
18 *Beyond Fear and Doubt*
19 *Witchery of the Night*
20 *River of Tears*
21 *Breath of Prayer*
22 *Awakened*
23 *Sea of Souls*
24 *Cloud Fantasy*
25 *Moon Spirits*
26 *From Out the Darkness*

27 *Earth Fettered*
28 *The Way of Thought*
29 *Purity*
30 *Fears*
31 *Rebirth*
32 *Deluded Reason*
33 *Birth of Fantasy*
34 *Storm*
35 *Eden*
36 *Glorified*
37 *The Great Light*
38 *Vapors of Spring*
39 *Demon of Fear*
40 *The Flight*
41 *Birth of Color*
42 *Humanity*
43 *The Sacrifice*
44 *The Vigil*
45 *Rebirth*
46 *The Barrier*
47 *Pain*
48 *Starlight*
49 *The Wave*
50 *The Summons*
51 *The Chalice*
52 *Mystic Vision*
53 *Released*
54 *Wind Tossed Spray*
55 *Chaos of Life*

56 *Magic Fire*
57 *Shadows*
58 *Symphony of the Universe*
59 *The Supreme Light*
60 *Aurora*